

## "THE ROSE MAID" WINS HEARTS OF WASHINGTON FOLK

Dainty Light Opera Most  
Charming Seen Here  
for Months.

Of the sparkle and potent witchery of "The Rose Maid" there can be no two opinions. It stole into town last night coyly masquerading as a twin sister of "The Spring Maid," but a brief touch of its melodic beauty and delicate romantic charm dispelled the idea that it need remain in the eclipsing shadow of the other for a moment. It is the most charming light opera that Washington has seen in many a month and a big audience at the Columbia last evening libelously evinced its enjoyment.

This dainty Berlin piece trips lightly from dreamy, languorous waitings to clever, scintillating fun of the Broadway type and is a reprieve with desirable citizens of the feminine persuasion as the most hardened first nighter could wish. It invites comparison with many a famed success of the past decade, and in its score, its comedy, and ensemble effect it leaves the auditor with the rare and satisfying sense of having basked in the radiant light of genuine opera comique instead of the spurious products which flourish like the green bay tree.

**Journey Into Fairyland.**  
"The Rose Maid" is a little journey into fairyland, trimmed with sweet melodies and dainty young women, with a plot which narrows down the pitfall of saccharine sentimentality, with really effective comedy breaking through the enveloping languor of romance when the base threatens to become heavy and costumes and equipment all of the standard to which metropolitan audiences are accustomed.

The cast presents few names that flash familiarly across the great white way, but among them are the veterans of many a hard-fought operatic field. R. E. Graham, in a typical Graham part and at the Graham best. His song, "The Happy Family," was the most popular of the evening. The operetta bears the distinction of being uncommonly well sung by a cast which is never allowed to stir any of the delicate nuances of the music, but is held to its task every moment by the skillful baton of DeWitt Cootman. Miss Juliette Dika, also a metropolitan favorite, is seen in a characteristic Parisian role, and the long and charming line of girls is headed by a demure and rather clever singer, Miss Dorothy Maynard, who was vocally adequate as she is pulchritudinally satisfying. The dominant melodic motif in "The Rose Maid" is the song, "The Happy Family," which Miss Maynard sings with grace and charm.

**Comedians Are Clever.**  
Miss Edith Decker disclosed a crystalline soprano in the role of the Princess Hilda, and Arthur Clough, alternating with Vincent Sullivan in the part of the Duke of Barchester, sang the romantic lead extremely well last evening. Two comedians, whose meter has hitherto been somewhat different are Ed Gallagher and Al Shean, but they fell into "The Rose Maid" picture with ease and dispensed rare and excellent comedy throughout the evening.

This brings us to the chorus girls, a really bewitching bevy who sing and dance with some of the demure refinement which Broadway musical comedy has all but eliminated from our stage. The score is tuneful and richly melodious without an echo of ragtime or cheap interpolation in it. The piece is

fresh, breezy, and delightful, and will no doubt have a prosperous week in the Capital. A more entrancing adventure into the realm of "The Merry Widow" school need not be expected here for many weeks to come.

### GAYETY

The bill of burlesque at the Gayety yesterday was given by that entertaining galaxy of comedians and singers known as "The Social Maids," headed by the clever comedian, George Stone, and the captivating comedienne, Jennie Austin. They are supported by a capable company, every member of which contributed an unusual amount of good humor and clever dancing.

The burlesque play this year is known as "The Boys From Home," and is in two acts, the first scene is laid in Venezuela, while the second act takes place on board an American war vessel. The stage settings and costumes are unusually elaborate, and the entire show goes with a dash and vim.

### LYCEUM

Joseph K. Watson and Will H. Cohan are the "big guns" at the New Lyceum this week, where they are featured in a two-act comedy entitled "A Marriage of Convenience." They are ably assisted by Ed Odell, Irving Hay, and Tom Burnett.

Watson and Cohan, playing the parts of Brashley and Ruskay, two American Jews and soldiers of fortune in a Mexican revolution, soon "warmed" up to the audience, and the fun was on. The entire show is a comedy, and the comedians, who attended last night really were in the Lyceum.

Watson and Cohan sang some songs new to Washington, and, judging from the enthusiastic applause which followed each, large crowds can be expected during the rest of the week. There is one thing the New Lyceum patrons demand and that is snappy songs and jokes, and Watson and Cohan delivered the goods in big packages along this line.

"A Marriage of Convenience" is a story where a Mexican heiress is left a large estate by her father, but this she does not get until she has married an American. Brashley and Ruskay are candidates for the heiress' hand in marriage, and she finally marries Ruskay, in hopes that he soon will be killed in the revolution to which he consented to be one of its generals. Plenty of comedy is mixed in the play.

There is a chorus of about twenty-five girls, all fairly good looking and well costumed.

### ACADEMY

"A Fool There Was," the story of passion and power, captivated a large audience last night at the Academy. William L. Gibson, the husband, and Miss Jane Wilson, the woman, shared equal honors. Miss Wilson is a young Australian actress, making her first tour of this country with the company, and has the principal feminine character role. Her acting in the last scene of the third act demonstrated her ability in the difficult role of the Vampire.

Applause was showered on William L. Gibson, the husband, who headed the troupe. His acting throughout the performance of the character part was marked by forcefulness, despite his small stature.

Another stellar role was portrayed with effect by Miss Agnes Mages, the wife. Rupert Julian, the friend, from the first curtain rise merited the appreciation of the audience.

Marion Frederic, the sister, did not come up to the standard set by the other principals. Her voice, being decidedly weak, at times was scarcely audible.

Agatha Frederic, the child, contributed a pleasing counteracting effect of the seriousness of the play by her childish questions and answers. In the scene were also Charles Ellwood, the secretary; Walter B. Woodall, Edward Clare, and others.

## "LITTLEST REBEL" AT THE NATIONAL IS WARMLY WELCOMED

William Farnum, in Brother's Role, Ably Supported  
by Little Miss Wooster.

Somebody once said that all is fair in love and war. But it is a doubt of this that makes the plot of the stirring play, "The Littlest Rebel," at the National, in which William Farnum, the star, and Little Miss Wooster, the child who takes the title role, divide the honors.

"The Littlest Rebel" has been here before, but that fact seems only to endear it the more to Washingtonians. It is a drama unusual—away from the general type of war plays, and, as its scenes are set near Richmond, just a little more than a hundred miles away, it seems almost local.

Love of the father for his little child, and the perils that he will face to see her properly cared for in the basis of the play. And the pretty story is told with an admirable simplicity. The theme is like that of "The Rainbow," seen here last week, but the plays, of course, are vastly different.

**Started in Vaudeville.**  
"The Littlest Rebel" is an expansion of a vaudeville sketch, which now constitutes the second act. Colonel Morrison, of the United States cavalry, played by Farnum, finds a rebel scout hiding in the loft of a shack on a plantation near Richmond. The appeal of the "Littlest Rebel," the daughter of the rebel scout, and for whom he has faced capture and almost death, wins a place for the scout from the Union officer.

It is this action that causes the death penalty to be imposed upon the officer, and the scout, who is captured by a personal enemy of Morrison. The pair is taken before General Grant, where a plea for a pardon is made. The General steadfastly refuses to grant the pardon until the "Littlest Rebel," the tiny daughter of the scout, appeals to him. The warrior finally relents, and all ends happily.

**Strong Child's Part.**  
There are a number of good scenes in the play, notably the close of the last act, the incidents of which have just been related. A motherless child pleading with a hard-hearted general for her father's life makes a beautiful picture. There is a battle scene at the close of the third act, which, unlike most stage battles, is quite realistic.

This year William Farnum is starring alone in the play, in the role formally played by his brother. Farnum is an actor of exceptional merit and plays the part equally as well as his brother, who, perhaps, is better known to theatergoers.

Virgie, the little girl, is played by Miss Wooster. The youngster is charming and plays the part with the intelligence of a person much older than herself. There are a few brief moments, however, when she is self-conscious, a fault common with most children on the stage.

Miss Frances Newhall gives a fair impersonation of a young Southern matron, and Sam J. Burton, as Uncle Billy, the faithful slave, is very clever. Miss Mamie Lincoln, as Sally Ann, the colored girl, is good.

The play is well mounted.

## FAMOUS MINSTRELS HEAD WEEK'S BILL AT CHASE THEATRE

McIntyre and Heath Share  
the Honors with Van  
and Schenck.

The management of Chase's new home of polite vaudeville has provided another excellent list of attractions for this week's patrons, and headed by the deans of American minstrelsy, McIntyre and Heath, provides a high grade class of entertainers. The black-face comedians for Monday and Tuesday performances of the week are present in their former success, "Waiting at the Church." Of course, the sustains their reputation of nearly forty years standing as impersonators of the real "darker" of the ante-bellum days.

Ranking second on the bill as taken from the approval of their act as demonstrated by the applause of the audience come Gus Van and Joe Schenck, who are the best cabaret entertainers seen at Chase's this season. They present one of the liveliest, funniest, and most entertaining repertoires of songs heard for a long time, and they were repeatedly applauded.

Edith Helena, an operatic singer, heard in Washington on several occasions with high-class companies, gives a delightful number of songs that were appreciated by the audience. Her opening number was the aria from "Marta," and in an encore she sang "The Last Rose of Summer" quite effectively.

This she followed with "Comin' Thro' the Rye." To an instant encore Miss Helena gave a vocal imitation of a violin, using an instrument to further carry out the deception.

Bert Levy, the celebrated New York cartoonist, is another entertainer always popular with Chase audiences. His wonderful projecting caricature reflector makes his work far above the plane of the ordinary acts of this kind. Eleanor Irving and James McCormack appear in a musical revue called "Flirtology" along the lines of the Baynes-Northcutt act that was very pleasing.

A novelty feature, and a decidedly amusing number on the program is the Max Burlesque Circus, with dogs, ponies, clowns, and all that goes to make up the sawdust ringed show even including the hairy mule, furnished a pleasing diversity. Feats of daring are furnished by Claude Roode, one of the aerial stars of the Ringling brothers. The animated photo-picture review gives the latest important events in history, and pictures of Roosevelt, Wilson and Taft are shown, with the request that the audience give its approval of their respective candidates by applause. At last night's performance the greeting was about equal to the three party leaders.

The organ recital at intermission attracted a large portion of the audience to the promenade lounge.

### ARCADE

Lovers of skating were prominent among the throngs of visitors at the Arcade, Fourteenth street and Park road, last night.

The rink, which has entered upon its third season, has been put in perfect shape, a new maple floor and new skates having been installed and everything arranged to assure patrons the best possible attention.

The general appearance of the hall among the throngs of visitors at the Arcade, last night, Edward S. Whiting is again in charge of the rink, and this fact in itself is enough to assure a successful season. From now on skaters will be held every morning, afternoon, and evening with a special program of music each time.

## VAUDEVILLE OPENS BEFORE BIG HOUSE AT POLI'S THEATER

Change From Drama Is Well  
Received at Avenue  
Playhouse.

Poli's Theater changed from drama to vaudeville last evening, and so far as could be judged from attendance and applause at the first performance, the popularity of the playhouse will not suffer.

The headliner of the bill is "A Night in the Park," in which Harry Van, a lone-jointed dancer, Ruth Lockwood, a lively soubrette, and the Electric City Four share honors. In a tabloid musical comedy there is not much time for elaboration of plot, and the dances and songs are the thing.

"Mysterious Edna" is an aeroplane-less aviator, one of those "levitators." The illusion is cleverly staged and most impressive. The Poli bill begins with photoplays of the best quality, and this opening is followed by a pair who call themselves the Gagnoux. They are jugglers who possess much skill and who have thought out some novel feats to do in the equilibrating line.

One, Pietro, comes forward with a piano accordion, which is an accordion with a piano keyboard. Senor Pietro with a fairly attractive personality plays all kinds of music on his novel instrument. His performance was roundly applauded.

Bessie La Count is a singing pantomime. She scored heavily with an imitation of a morning toilet, which was quite amusing, and a slinky recitation of her more violent plaudits.

Other numbers on the bill, which is a well-balanced one, are a singing turn with a flavor of comedy by Eckhoff and Gordon, and a dancing offering by Morris and Kramer. This gives an original imitation of Alexander's famed band as played by the Salvation Army.

Cosmos audiences were delighted yesterday with the bill for this week. Perhaps the most striking offering is that of the Four Grohivins, acrobats, whose work is marvellous. The Three Romans, musical artists, on the harp-guitar, piano-accordion, and violin, present a program of operatic gems, and Belatorily and Gilemango, eccentric international musical comiques, give a musical travesty on strange and unusual instruments.

Snowie Maybelle also has a novel offering, in which she tells some clever stories of children and gives pleasing imitations of their voices. Mack and Waters are entertaining with good singing, comedy work, and laughable repartee.

Hart and Neale, in a song and dance sister act, give some clever dance numbers. The funeral of the great Salvation Army leader, General Booth, is the feature of the Pathe weekly review this week which heads the motion picture series.

### CASINO.

Alber's Great Polar Bear Act is the headliner at the Casino this week, and delighted the audience last evening with some wonderful acrobatic stunts. The management announced that on account of the great strain to the animals, their act would appear only once in the afternoon between the two performances, but will appear twice each evening.

### EXCURSIONS

**Niagara Falls**  
LAST OF THE SEASON  
Round \$11.00 Trip  
October 10, 1912.  
SPECIAL TRAIN  
Lv. Washington 8:00 A.M.  
FARLOW CARR. DINING CARR. COACHES  
via  
Picturesque Susquehanna Valley  
Tickets good for Fifteen Days  
Stop-over at Buffalo within limit returning.  
Ticket Agents, or in St. Newbold, D. F. A., 15th and G Sts. N.W., Washington, D. C.

### Pennsylvania R.R.

**NO LOSS OF TIME  
FROM BUSINESS**  
Leave Washington Saturday 8:45 P. M. Home again Monday 7 A.M.  
Two nights on water. Sunday at Chamberlin Hotel, Old Point Comfort.  
Including Transportation, Stateroom, and Three Meals at Chamberlin.  
New York and Boston By Sea  
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### STEAMER CHARLES MACALESTER

Two trips daily except Sunday to  
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Leaving Seventh Street Wharf at 10 A. M. and 2:30 P. M. Round trip to gate, 50c.

### AUTUMN RESORTS

Atlantic City.

### THE Marlborough

"Blenheim"

### ATLANTIC CITY, N. J.

Leading Resort House of the World  
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performances, but will appear twice each evening.  
Ruth Curtis, an advertised beauty who measured up to her advertising, sang several topical songs with good voice and expression. George Moore has a juggling act worthy of attention, some of his feats being original and well executed. Ford and Roth have a musical comedy skit, the music coming from "kiss boxes, broom handles and other improvised instruments in addition to the piano and their voices."  
Brown and Bartolotti have a song and joke act that is funny all the way through. Wills and Dwyer, German comedians, did not arrive in time for the performance last evening but will appear with their act the remainder of the week. Motion pictures add to the bill.

### AMUSEMENTS

**NATIONAL** Prices 50c to \$1.50  
WED. MAT., 2c, 5c, 7c, and 10c.  
A. H. WOODS Presents  
**WILLIAM FARNUM**  
In Edward Pepp's Sensational Success,  
**THE LITTLEST REBEL**  
The Greatest War Play in Years.  
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Oct. 17, Grand Canyon; Oct. 24, Great Southwest; Oct. 31, Pacific Coast; Nov. 7, Yellowstone Park.  
Best now selling for all lectures.  
Prices, 50c, 75c, \$1.

### NEXT WEEK—Matinee

**WERRA & LUESCHER** Wed. & Sat.  
**CHRISTIE MACDONALD**  
In the Everlasting Opera,  
**THE SPRING MAID**  
With the New York Cast, including Sam McNaughton. Oct. 9.

### TODAY Wed. and Fri. World's

Greatest Series, **THE MAN FROM HOME**  
By Booth Tarkington and Harry  
4:00 Times (70 Weeks) in New York  
342 Times in Chicago  
225 Times in Boston.

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By Booth Tarkington and Harry  
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342 Times in Chicago  
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Tonight at 8:15  
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**KELLERMANN**  
"THE PERFECT WOMAN."  
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The Sensational Dramatic Success  
Attractions of the Week  
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Mon. & Tues., "Waiting at the Church." Wed. & Thurs., "The Man From Home." Fri. & Sat., "The George Minstrels." EDITH HELA, GUS VAN & JOE SCHENCK, Bert Kramer, Minstrel Entertainers; Bessie La Count, Singing Comedienne; Pietro, the Accordion-Fano Wonder; and Mysterious Edna. First Performance Tonight.

### ACADEMY

Even., 25, 50 & 50c.  
Mat., all seats, 25c.  
MATS., TUES., THURS. AND SAT.  
ROBERT HILLIARD'S Great Success,  
"A FOOL THERE WAS"  
First Time at Less Than 25 Prices.  
NEXT WEEK—THE GAMBLERS

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Inaugural Week of High-Class Vaudeville.  
10-BIG FEATURES—10  
Including "A HIT IN THE PARK,"  
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in Songs and Dances; Morris & Kramer,  
Minstrel Entertainers; Bessie La Count, Singing Comedienne; Pietro,  
the Accordion-Fano Wonder; and Mysterious Edna. First Performance Tonight.

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**MYSTERIOUS VALDO**  
All the world's series games will be shown  
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exactly the same time as played on the ball  
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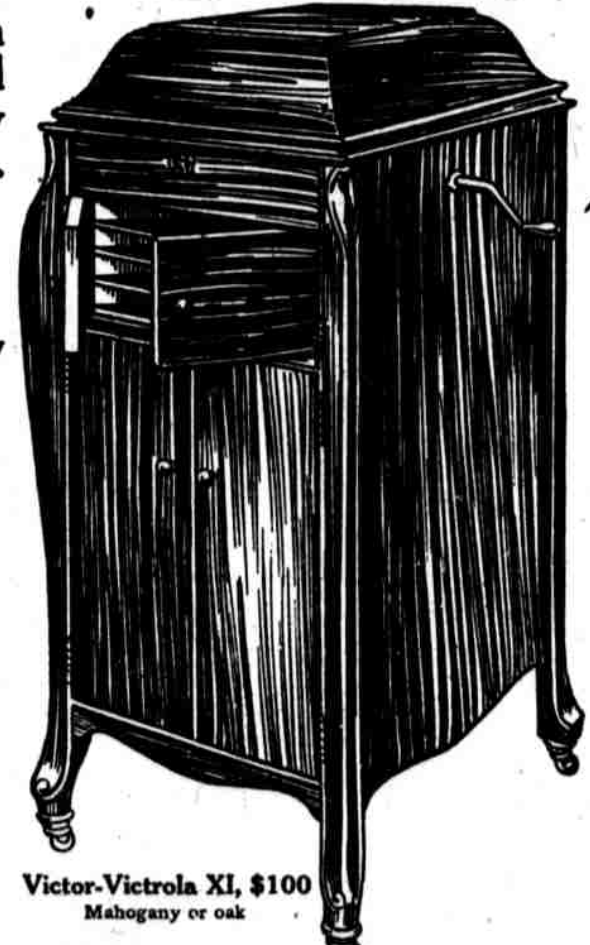
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